

Sonata for Duo Cello

**Double Headed
(İki Başlı)**

For
Two Cellos

by
Ali Riza SARAL

...

Jul 2019

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Please send a digital recording of your performance
to the composer at [arsaral\(AATT\)yahoo.com](mailto:arsaral(AATT)yahoo.com)

The piece is written to be used for good causes.

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FORWORD

A blurry idea:

Sonata for Duo Cello

on the idea of (Hittite) Double-Headed Eagle,
sub-titled 'double-headed'.

(It may have also some aviation allusions such as intersubjectivity)

Strange but my inspiration comes from a SeaHawk helicopter which falls to the sea, actually touches to the sea surface and the pilots succeed to make the second motor work and they recover the flight. I took it from one of my favourite references, Ms. Holder's [1] thesis on Interaction patterns etc.

[1] Barbara E. Holder, Cognition in Flight: Understanding Cockpits as Cognitive Systems

Duo Cello has a double-headed performance similar to the performance of two sea-hawk helicopter pilots. Aviation is partly a performance art which can be observed here.

Double-Headed eagle is a symbol first used by the Hittites 1250 BC and later used by many countries' Air Forces. The Hittites has a country based in Anatolia (currently Turkish land). They are reknown for their wars against the Egyptian Kingdom and the first written peace treaty with Egyptians after the Kadesh war.

The strength of the Hittite army was based on war carriages which were managed by 3 soldiers. The Egyptian carriages were much lighter and managed by two soldiers.

Apparently Hittite people got excelled in performance and got the idea about the importance of two people acting together as a single body. The double headed eagle.

ANALYSIS

From letters to a close friend:

Piece for Duo Cello is moving slowly.

4 movements:

1-double headed character 3/4 Sonata concrete caos with whole/half tone series

2-Coaching character 6/8 Adagio

3-Dominance character 2/4 Scherzo

4-Intersubjectivity character 4/4 Rondo

It looks it may be a fertile area as there are few new works. I listened the group '2cellos' concerts... Thank you for the Mozart's duo by the way. It really is a fine work. I could find both the score and the recording.

First movement Sonata - Double Headed's exposition is attached.

Second movement-Coaching first half A section of an AB lied form work.

The selection of pitches here are very clear. A 12 tone series and its retrograde are interleaved.

The B section may have a distortion of this material. I do not know yet.

My sister came to visit my mom. Yesterday I walked on the coast towards the late afternoon sun till it set down with the accompany of waves.

The second movement of Sonate for Duo Cello - Coaching is finished(I can still make some retouches).

Happily, I admit that I have overcome the density deficit problem. Maybe there is still a long sentence discrepancy but it is tolerable now.

I design structure, length etc. then I try to find out the beauty this material will bring out. The result is I am looking for the beauty that I feel effected.

Infact, I believe I should have a rough sense of the beauty I am yearning from the beginning on, even at the design level. It is a feeling I should catch at the moment of inception, not develop through the composing process(always). A few notes, a motive from Oli's valuable contributions is not enough any more. I hope you enjoy the second movement.

The third movement of Sonate for Duo Cello - Scherzo's first ABA section is attached.

It did not come out as I had designed. I had scanned the whole Baker pocket dictionary for deciding

the characters. Some worked some not. I found out that if I stick with the design it becomes very mechanical and Webern-like atonal. I admit Webern may be perceived as lyrical but I ended up with a scherzoic melody with elements of atonality.

Scherzo is finished. There may be some retouches.

Oli the angel surprised me again. I cannot claim that I have written this with my free will. I prepared the material diligently but could not use it. It was cumbersome stuff. Then I decided to let Oli do as he wills. I hope you enjoy it.

Rondo is finished. There may be some retouches.

I am perplexed about the naming.

Sonate for Duo Cello

1- Double Headed

2- Adagio

3- Scherzo

4- Rondo

A note may accompany indicating:

1- Double Headed

2- Coaching

3- Dominance

4- Intersubjectivity

or no notes at all.

Note: This is the first time I used polytonality extensively, as far as I remember. Actually İlhan Usmanbaş had suggested that I shall use it while at early school. Maybe I have used it in my first Wind quintet. I can't remember it.

Dear Dr. CORRA,

Please find attached below

Sonate for Duo Cello's full mp3 recording.

I hope you enjoy it.

All the best.

SCORE

About the Composer

Ali R+ SARAL has studied double majors and has two Master's degrees,

MSc and BSC from Istanbul Technical University and MM from Illinois State University.

He was accepted to the Istanbul State Conservatoire Composition and Theory Department and

studied harmony, counterpoint and others with Erçivan SAYDAM,

composition with İlhan USMANBAŞ.

He was a student of Roque CORDERO and Arthur CORRA at USA.

He has attended courses at Stanford University CCRMA lab and Darmstadt 1996. He is a student of Kamran İNCE and Manolis Ekmektsoglou.

He is a Ph.D. student at Istanbul Technical University Institute of Advanced Research in Music.

He has written 74 works of music longer than 12 hours in total.

You can find his compositions at Petrucci Library: [http://imslp.org/wiki/Category:Saral, Ali Riza](http://imslp.org/wiki/Category:Saral,_Ali_Riza)

He has served EUROCONTROL and German airspace as an air traffic control engineer 1992-1997.

He has specialized in LARGESYSTEMS and Java-J2EE.

His areas of interest include Systems Psychology, ANN and parsers.

He writes blogs at:

<http://largesystems-atc.blogspot.com/>

<http://largesystems-atc-en.blogspot.com/>

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Sonata for Duo Cello

1-Double Headed

Ali Riza SARAL

Moderato ♩ = 112

[illegible]

13

Vc.

mf

ff

f

18 $\text{♩} = 92$

Vc.

mf

f

mp

pizz.

ff

23

Vc.

26

Vc.

29

Vc.

arco

mf

mf

31

Vc.

Vc.

34

Vc.

Vc.

36

Vc.

Vc.

mp

39

Vc.

Vc.

mf

f

43

Vc.

Vc.

f

f

45

Vc.

Vc.

47

Vc.

Vc.

49 $\text{♩} = 96$

Vc. *mf*

Vc. *mp*

52

Vc. *mf*

Vc.

54

Vc. *mp*

Vc. *mp*

56

Vc. *mf*

Vc. *mf*

58

Vc. *mp*

Vc. *mp*

mp *mf*

60

Vc. *mf*

Vc. *mp*

mp *mf*

74 $\text{♩} = 96$ $\text{♩} = 108$

Vc. *mp* *mf*

Vc. *mp* *mf*

77 $\text{♩} = 112$

Vc. *f* *f*

Vc. *f* *f*

79

Vc.

Vc.

81

Vc.

Vc.

85

Vc.

Vc.

88

Vc.

Vc.

90

Vc.

Vc.

mf

ff

f

95

$\text{♩} = 96$

Vc.

Vc.

mf

mp

98

Vc.

Vc.

f

mf

101

Vc.

Vc.

mp

mp

pizz.

ff

104

Vc.

Vc.

107

Vc.

Vc.

110

Vc.

Vc.

112 rall. ♩ = 92

Pizz.

Vc.

Vc.

♩ = 108

Arco

114

Vc.

Vc.

f

Vc.

The image shows two staves for Violoncello (Vc.). Each staff begins with a bass clef and a repeat sign. The first measure of each staff contains a half note with a dynamic marking of *mf*. The second and third measures are connected by a slur, with a dynamic marking of *mp* at the start of the second measure and *pp* at the end of the third measure. The notes in the second and third measures are half notes.

mf *mp* *pp*

Vc.

mf *mp* *pp*

Sonata for Duo Cello

2-Coaching

Ali Riza SARAL

Largo $\text{♩} = 50$

Violoncello

mf

Violoncello

p

7

Vc.

Vc.

13

Vc.

Vc.

20

Vc.

Vc.

26

Vc.

Vc.

32

Vc.

Vc.

38

Vc.

Vc.

45

Vc.

Vc.

51

Vc.

Vc.

56

Vc.

Vc.

61

Vc.

Vc.

Arco

p Pizz

pp

p Pizz

p

Pizz

Pizz

pp

mp

mp

pp

pp

Pizz

pp

mp Pizz

p Arco

mp

Arco

p

p

Pizz

Arco

Pizz

mf

3 mi

66

Vc.

Vc.

Arco

mf

p

p

73

Vc.

Vc.

mp

79

Vc.

Vc.

p

pp

pp

84

Vc.

Vc.

ppp

pp

pp

pp

ppp

pp

90

Vc.

Vc.

p

pp

Sonata for Duo Cello

3-Dominance

Ali Riza SARAL

♩ = 144

Violoncello

mf Pizz

Violoncello

mp

11

col legno

Vc.

gliss.

Arco

pp

19

♩ = 72

Arco I Tempo

♩ = 144

Vc.

mf

Pizz

Vc.

mp

29

♩ = 108

Tremolo

Arco

pp

gliss.

am steg

Vc.

Vc.

40

Vc.

$\text{♩} = 96$
lontano e coperto
+ +

f
timoroso
mute tremolo

p

51

Vc.

Vc.

64

Vc.

$\text{♩} = 108$
Tremolo

gliss.

pp

am steg

Vc.

74

Vc.

I Tempo $\text{♩} = 144$

mf
Pizz

mp

Vc.

85

Vc.

gliss.

Arco

3

Vc.

col legno 94

Vc.

Vc.

Arco I Tempo

mf

Pizz

pp

mp

103

Vc.

Vc.

gliss.

3

113 Arco

Vc.

Vc.

Sonata for Duo Cello

4-Intersubjectivity

Ali Riza SARAL

Allegro ♩ = 120

Violoncello

mf

Violoncello

mp

6

Vc.

Vc.

mf

12

Vc.

mp

Vc.

17

Vc.

f

Vc.

mf

23

Vc.

Vc.

28

Vc. *mp*

Vc. *p*

33

Vc. *mf*

Vc.

39

Vc. *mf*

Vc. *mp*

45

Vc.

Vc. *mp*

50

Vc. *p*

Vc. *mp*

mf

55

Vc. *mf*

Vc. *mp*

61

Vc.

Vc.

66

Vc.

Vc.

mp

p

Sonata for Duo Cello

Violoncello 1

1-Double Headed

Ali Riza SARAL

♩ = 112

Moderato

3

8

11

13

19

23

26

29

35

f

mf

f

f

mf

ff

f

mp

mf

mp

mf

f

♩ = 92

43 $\text{♩} = 108$

f

45

47

49 $\text{♩} = 96$

mf

53

mf *mp*

56

mf *mp*

59

mp *mf* *mp*

63

65

mf *mp* *mf*

69

mp

73 $\text{♩} = 96$

mf *mp* *mf*

76 $\text{♩} = 108$

79

82

87

89 mf

92 $\text{♩} = 96$

98 ff f mf

101 mp mp

105

108

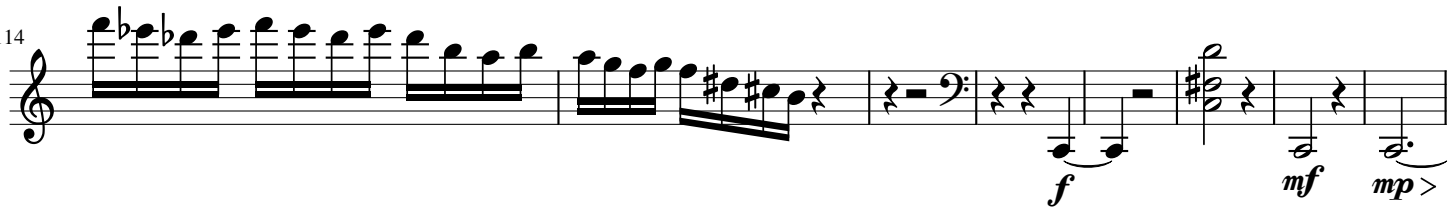
111 $\text{♩} = 92$ rall. Pizz.

Detailed description of the musical score: The score is written for guitar and consists of 11 measures. Measures 76-81 are in 2/4 time with a tempo of 108. Measures 82-91 are in 2/4 time with a tempo of 112. Measures 92-107 are in 2/4 time with a tempo of 96. Measures 108-111 are in 2/4 time with a tempo of 92. The score includes various musical notations such as notes, rests, and dynamic markings. The piece ends with a pizzicato section.

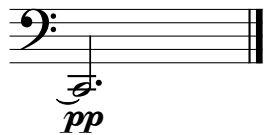
$\text{♩} = 108$

Arco

114



122



Violoncello 2

Ali Riza SARAL

Moderato

[illegible]

44

47

50

55

60

63

66

69

73

76

79

$\text{♩} = 96$

$\text{♩} = 112$

$\text{♩} = 108$

mp

mf

mp

mf

mp

mf

mf

mp

mp

mf

f

f

Detailed description of the musical score: The score consists of 16 measures, numbered 44 to 79. Measures 44-46 are in the Treble clef, featuring a continuous eighth-note pattern. Measures 47-50 are in the Bass clef, with a similar eighth-note pattern. Measures 51-54 are in the Bass clef, featuring a series of chords with accents. Measures 55-58 are in the Bass clef, with a series of chords and a crescendo leading to a *mf* dynamic. Measures 59-62 are in the Bass clef, with a series of chords and a crescendo leading to a *mf* dynamic. Measures 63-66 are in the Bass clef, with a series of chords and a crescendo leading to a *mf* dynamic. Measures 67-69 are in the Treble clef, with a series of chords and a crescendo leading to a *mf* dynamic. Measures 70-73 are in the Bass clef, with a series of chords and a crescendo leading to a *mf* dynamic. Measures 74-76 are in the Bass clef, with a series of chords and a crescendo leading to a *f* dynamic. Measures 77-79 are in the Treble clef, with a series of chords and a crescendo leading to a *f* dynamic. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at measure 76. The tempo markings are ♩ = 96, ♩ = 112, and ♩ = 108. The dynamics range from mp (mezzo-piano) to f (forte).

82

87

90

97

102

112

114

$\text{♩} = 96$

$\text{♩} = 92$
rall.

$\text{♩} = 108$
Arco

$\text{♩} = 108$

mp , ff , f , mf , pizz. , arco , 2 , mp , pp

Violoncello 1

Sonata for Duo Cello

2-Coaching

Ali Riza SARAL

 $\text{♩} = 50$
Largo

11 *mf*

21

31 *p* *pp* *p*

44 *pp* *mp* *pp* Pizz

52 *mp* *mp* Pizz Arco

58 *p* Arco 3 min 150 beats 75 bars

64 *mf* *mf*

73 *mp* *p*



Violoncello 2

Sonata for Duo Cello

2-Coaching

Ali Riza SARAL

 $\text{♩} = 50$
Largo

2

p

12

3

2

23

2

33

Arco

Pizz

p

p

41

Pizz

Pizz

mp

pp

49

Pizz

p

mp

57

Arco

p

p

64

2

Arco

2

p

p

75

pp

84

pp

ppp

pp

Sonata for Duo Cello

Violoncello 1

3-Dominance

Ali Riza SARAL

$\text{♩} = 144$

mf

$\text{♩} = 144$

$\text{♩} = 72$

Arco I Tempo

$\text{♩} = 108$

Tremolo

mf

Arco

pp

$\text{♩} = 96$

lontano e coperto

f

$\text{♩} = 108$

Tremolo

timoroso

$\text{♩} = 144$

I Tempo

mf

col legno

Arco I Tempo

mf

Arco

3

104

Sonata for Duo Cello

Violoncello 2

3-Dominance

Ali Riza SARAL

$\text{♩} = 144$
Pizz

mp

gliss.

$\text{♩} = 72$

3

12

Arco

pp

$\text{♩} = 144$
Pizz

mp

$\text{♩} = 108$
am steg

23

gliss.

3

35

3

$\text{♩} = 96$
mute tremolo

p

$\text{♩} = 108$
am steg

55

gliss.

3

3

70

3

$\text{♩} = 144$
Pizz
I Tempo

mp

87

gliss.

Arco

pp

98

Pizz

mp

110

gliss.



Sonata for Duo Cello

Violoncello 1

4-Intersubjectivity

Ali Riza SARAL

$\text{♩} = 120$

Allegro

mf

7 *mp*

16 *f*

24

31 *mp* *mf*

38 *mf*

46 *p*

54 *mp* *mf*

62

68 *mp*

Sonata for Duo Cello

Violoncello 2

4-Intersubjectivity

Ali Riza SARAL

$\text{♩} = 120$
Allegro

